

## **LISTEN TO BRITAIN GUIDANCE FOR THE APPLICATION:**

Before you begin your application, please make sure you've read the Guidelines and Terms and Conditions (yes, the boring bits). It's important that you read them thoroughly as they will help you submit the best application possible.

**NB: your application is not complete until you have created a Postroom profile on the NET.WORK website and submitted one treatment and one previous film where applicable. (Please consult the terms and conditions for further details)**

We're aware that this application is the very beginning of the process, so we know that you may not be able to answer all the questions fully. However your answers will show us that you are thinking ahead and can envision your route to the finished film.

If you have any questions that can't be answered below, then please feel free to get in touch – [LTB@bfi.org.uk](mailto:LTB@bfi.org.uk)

The following notes are designed to help you answer the corresponding questions on the Application Form.

### **Q9. When are you hoping to shoot the film?**

It's important you are realistic about what you can achieve in the time available.

Below you'll find a table showing key dates during the production period. Please have a look at it and check not only that you can make the interview and induction days but also that you are confident that you could set up, shoot, edit and deliver your film in the 11 week period designated for both production and post-production.

Interviews for shortlisted candidates and their producers	19 <sup>th</sup> or 21 <sup>st</sup> April 2017
Successful applicants contacted and grants awarded	24 <sup>th</sup> - 28 <sup>th</sup> April 2017
Induction day for all filmmakers and producers	2 <sup>nd</sup> May 2017
Official production / post production period	8 <sup>th</sup> May – 20 <sup>th</sup> July 2017
Delivery of final film and paperwork	21 <sup>st</sup> July 2017

**Q.10 How does your submission reflect the diversity of Britain in 2017?**

Listen to Britain 2017 provides a great opportunity for the commissioned filmmakers to reflect the diversity of Britain today. This could be achieved through the stories you tell, the locations and communities represented, or through those working behind the camera. We encourage all applicants to use the BFI’s Diversity Standards as a reference. Whilst we do not expect filmmakers to observe everything in the guidelines, we encourage applicants to reflect the diversity of Britain in 2017 within their proposals.

<http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-diversity-standards-leaflet-2016-05-11.pdf>

**Q.11 Who will manage production resources and budget? What experience do they have in this capacity?**

It’s important that we know that you can ensure all financial and legal considerations that relate to making your film are going to be properly managed. We recommend you bring a producer on board to take care of this side of your film. (Though please bear in mind that the terms of the grant make clear ultimate responsibility lies with the main applicant /filmmaker.)

If you think you can manage these areas on your own then you will need to demonstrate that you’ve experience doing this before.

## **Q.12 Who is your mentor or referee?**

We want to commission films from new and emerging filmmakers, but we appreciate that within this group the experience of applicants is likely to vary. We are keen to make sure therefore that all applicants can access an appropriate level of support and with this in mind require the following:

If you are a **STUDENT IN FULL OR PART-TIME EDUCATION** your application must be supported by a mentor who is professionally associated with the TV/film industry or academia and who is both willing to vouch for your ability to deliver on your proposal and able to offer advice if necessary to achieve this.

If you are longlisted for an interview your mentor will need to provide a written statement which can be submitted with your application (Further details are included below).

Your mentor needs to agree to do the following if you ask them:

- (i) Offer advice on your application
- (ii) In the event you are longlisted, give a reference about how and why you'd deliver a great film for Listen to Britain 2017.
- (iii) Assist in your preparations for interview if you are shortlisted i.e. suggest what sort of areas you are likely to be questioned on.
- (iv) Answer your questions, discuss concerns or act as a sounding board during the production period.
- (v) Offer 2 updates on your progress during the production period to Wingspan Productions who are managing this process for the BBC. The primary purpose of these is to let us know you are on track.

In return for their time you can offer your mentor, (or if preferred, their institution), a discretionary payment but this must not exceed 10% of any grant received.

If you are a **PROFESSIONAL FILMMAKER** but would like some support you can elect to have a mentor but must declare it on the application form.

Alternatively, you must provide details of a referee who has agreed to be contacted should you be shortlisted. This should be someone who can vouch for your ability to deliver creatively and practically on your ideas. It is standard practice when commissioning filmmakers to make BBC TV documentaries to ask for a referee in order as far as possible to ensure that the broadcaster's expectations will not be disappointed and license fee payers' money responsibly spent.

## **Guidelines on Supporting Documents**

### **1. A treatment**

This could take the form of a pitch document, a script or a significant outline. The word limit however is 1000 words, spread over no more than 2 pages of A4.

### **2. A CV for lead applicants**

Your CV should be no more than 2 pages of A4. CVs are required for all lead applicants, e.g. writers, directors and producers.

### **3. A rough budget**

We'd like you to demonstrate you've considered how you're going to budget your film, but appreciate at the point of application you might not know what all your costs might be. We ask you however to include as much information as you are able to give at this time. If you like, you can use the template offered here.

#### **Important note re payment of crew:**

If you are a PROFESSIONAL FILMMAKER, we expect you to fairly remunerate all eligible crew in accordance with the legislation relating to National Minimum Wage (NMW) and the National Living Wage (NLW). However, in line with standard independent filmmaking practice you can exempt yourself from being paid NMW/NLW within the Listen to Britain 2017 scheme.

Furthermore, up to 3 additional people taking on any of the main roles may declare themselves your collaborators and so can also exempt themselves from being paid NMW/ NLW within the budget. (E.g. Producer, DOP or Editor) You don't have to confirm your collaborators until you know if you've been awarded a grant or not. Further guidance is available in the note attached to the budget template.

If you are a STUDENT filmmaker and you are intending to crew your film entirely from amongst your student peers you can elect to exempt yourself from these regulations.

The panel will take all these circumstances into account when awarding grants.

**(Please note that items cannot be funded retrospectively, therefore you should not incur any costs prior to an offer of funding. You should not enter into any contracts prior to discussion with Wingspan Productions who will be managing the project for BBC.)**

